



Details. Back of a jacquard tapestry from *Serie of cangas*
Jacquard loom

PORTFOLIO JEAN-MARIE FAHY / 2024

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The work of Jean-Marie Fahy examines the relationship between the body and its potential as a tool for emancipation. In dialogue with dominant modes of representation, his pieces seek to create a gap between what is shown and the reference images, thus questioning the power relations at work in situations that are often trivial.

Leisure and tourism appear in his research as a vector and entry point for reflections on consumption, freedom, economy and the construction of shared identities. These themes are treated in an ironic, roundabout way, taking the risk to appear superficial. His practice seeks to build a relationship with the audience by using the shared aspects of imagination, literature and emotion.

His work and research methodology tends to dissect elements and reorganize them in a syntactic order that makes the structures visible. If the questions and treatments are the same, the medium varies in three main sections: DRAWN IMAGES, BODIES, EDITION.

Steam Bath (écran total) – Installation

Jean-Marie Fahy's artistic practice is one of weaving. He brings together threads of different materiality and colour to weave them into a common new, making them both more multi-layered and more resilient through the connection. The motif of the figurative compositions of *Steam Bath (écran total)* are depictions of undressed bodies sunbathing and enjoying themselves on the beach. These meet art-historical figures such as Saint Sebastian, who has been repeatedly associated with homoerotic desire since the classical Renaissance. Instead of striving for spectacularity in the art object or in his own artistic practice, Jean-Marie is interested in the power relations inherent in society's treatment of images and their reproduction. Which bodies and which histories are depicted where and how and thus enter the collective consciousness and historiography? How have (majority-society-accepted) representations of masculinities and especially of the naked male read body changed over time?

In *Steam Bath (écran total)*, the medium of drawing meets that of jacquard textile weaving, which in turn is activated by a performative intervention on the evening of the exhibition opening. Behind these forms lie not least considerations about the economic status of a work of art and its effects on the materiality of the object. The absolute fragility of the silk paper illustrated as a unique specimen seems to elude mark-oriented reproducibility, whereas the industrially produced textile derived from it can be reproduced without limit. In the case of the jacquard manufacturing process, which was important for the development of industrialisation in Europe, the boundary between the value of the product as an art object or as a pure commodity within a capitalist world market becomes blurred. Similarly, as Jean-Marie seems to point out, the boundaries between imposed market orientation and practices independent of it are becoming increasingly blurred in contemporary art-making as well.

Text by Selma Meuli

[Canceling performance](#)

May 2023, Plattform23





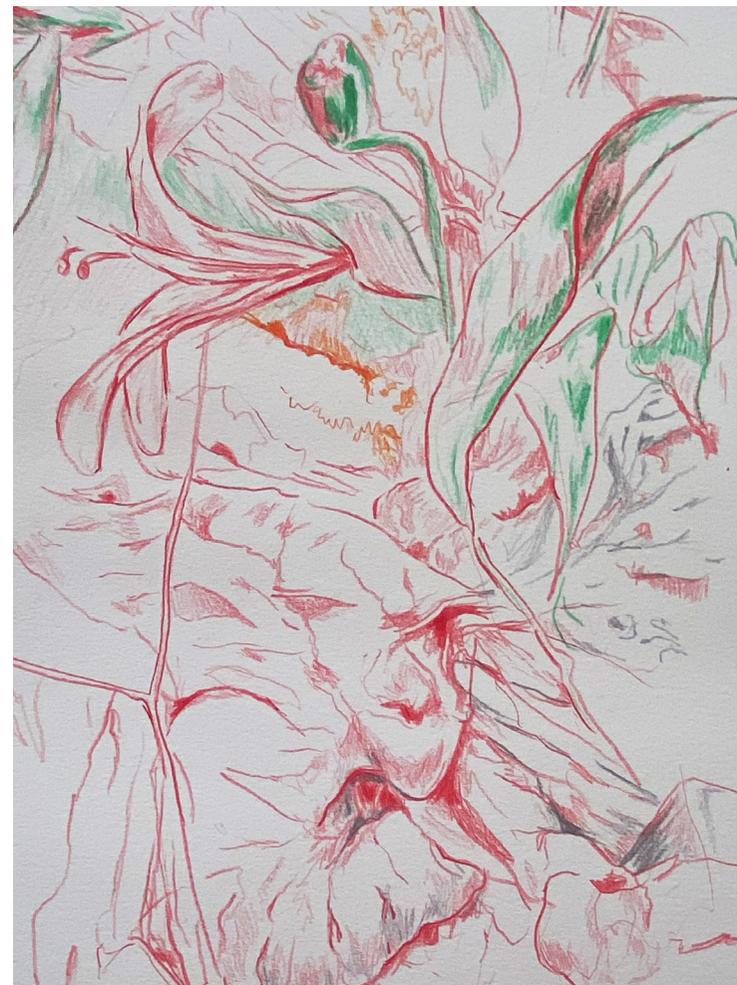
Detail on one of the drawing
Ironing board with the jacquard produced from the pencil drawing, the back side is presented to the public and the pattern is visible on some folded parts.

Surfaces – ongoing drawing project

In the continuation of *Serie of cangas* and *Steam Bath (total screen)* projects, this ongoing research incorporates a new treatment of drawing and a final version will be produced in jacquard fabric. Inspired by 18th-century anatomical drawings by the naturalist Jacques-Fabien Gautier-D'agoty, this new series explores the body by incorporating its visceral aspect. The beach scene combines details and textures that make it surreal and uncanny. The backs of the fabrics produced previously are inserted in a *mise en abîme* in which the textile fibre, the pencil line and the body tissues are linked and become one indissociable thing, as if the jacquard were becoming a body.

December 2023





Detail on the left and preparatory drawings on the right
Colour pencils and dry pastels

Serie of cangas – fabric

Serie of cangas is an on-going project on the representations of bodies in art history. 'Canga' means beach towel in Portuguese. The first tapestry from the serie depicts a gay beach scenery in Rio de Janeiro. It freely intergrates different characters from traditional Gobelins tapestry *L'Histoire de Scipion*.

The project started in Rio de Janeiro while drawing on the beach, hence the interest in technical aspects of textile in relation to the body. The tapestries are made from a Jacquard loom which is also known for being the first computational weaving system.

June 2022





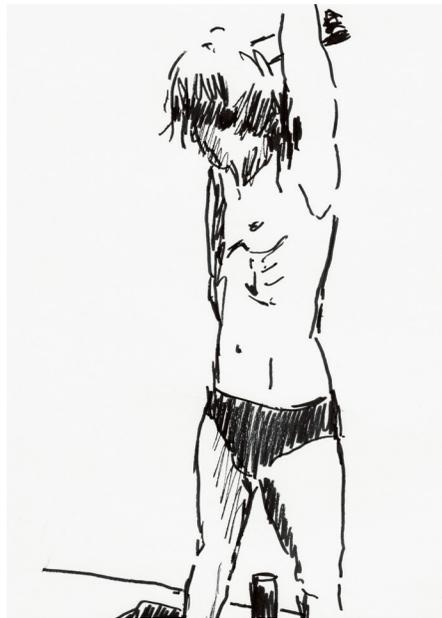
Exhibition view, Fluxum Foundation, Geneva, June 2022
The color of the work refers to *The Apocalypse Tapestry*, one of the most significant classical tapestry from Middle Age

Schönheit wird bezahlt – performance

Schönheit wird bezahlt is a sentence taken from *Das Model*, from Kraftwerk, a cult song that many people consider to be the premise of techno music. Playing ambiguously between dance and performance, the solo piece deals with different types of representations linked to the spectacle and creates a loop through the different scenes. Starting from the idea of a strip tease that would go backwards, the performer goes through different images, playing with stereotypes and undoing them by illustrating them. Mixing choreographical movements with common gestures, it plays with familiar but slightly shifted images, creating an uncanny feeling in relation to the mobilised stereotypes.

The piece has been selected for the festival *C'est déjà demain 11*, a collaboration between the Théâtre du Loup, the Grütli, L'Abri and the Théâtre St-Gervais in Geneva.

April 2023





O gringo que chega – performance

O gringo que chega, the gringo who arrives, is a set of work constituted of a recorded text activated by a performance in two parts. The audio piece is a bit more than forty minutes long and is constituted of one text, simultaneously played in French and Portuguese. It explains the relationship of the author with Brazil, situating himself within the context of the two languages, and tells his fascination with a lost island he might be from but doesn't really belong to. It integrates different popular Brazilian songs from various genres, also known outside of Brazil, that illustrate a cultural use of entertainment as a space of protest or critics. The works use the grammatical logic of carnival, using a defined classical vocabulary, but perverting it.

Starting on *Mas que nada* remixed by the Black Eyes Pies, the introduction song is a collage and composition using lyrics from Clara Nunes and Jorge Bem. The dance part and the music realized on an electronic synthesizer are a variation of samba, turning both the movement and the rhythm into a rave. The performer gets undressed in his excessive dancing, ending in a beach thung.

He then starts to present the works and research using codes of contemporary art presentation, appropriating himself a text from sociologist Yaël Kreplak, *Once it is out, it is anybody's*, *Quelques remarques sur les méthodes de Frank Leibovici*. [The highly academic lecture](#) on conversational analysis and discourse turns grotesque. As it goes, the artists somehow becomes the looped fragment of his own show.

Music by Matheline Marmy

[Text of the audio piece](#)

June 2022, Live in your Head, Geneva



Felipe/Vito/Sambódromo – video works

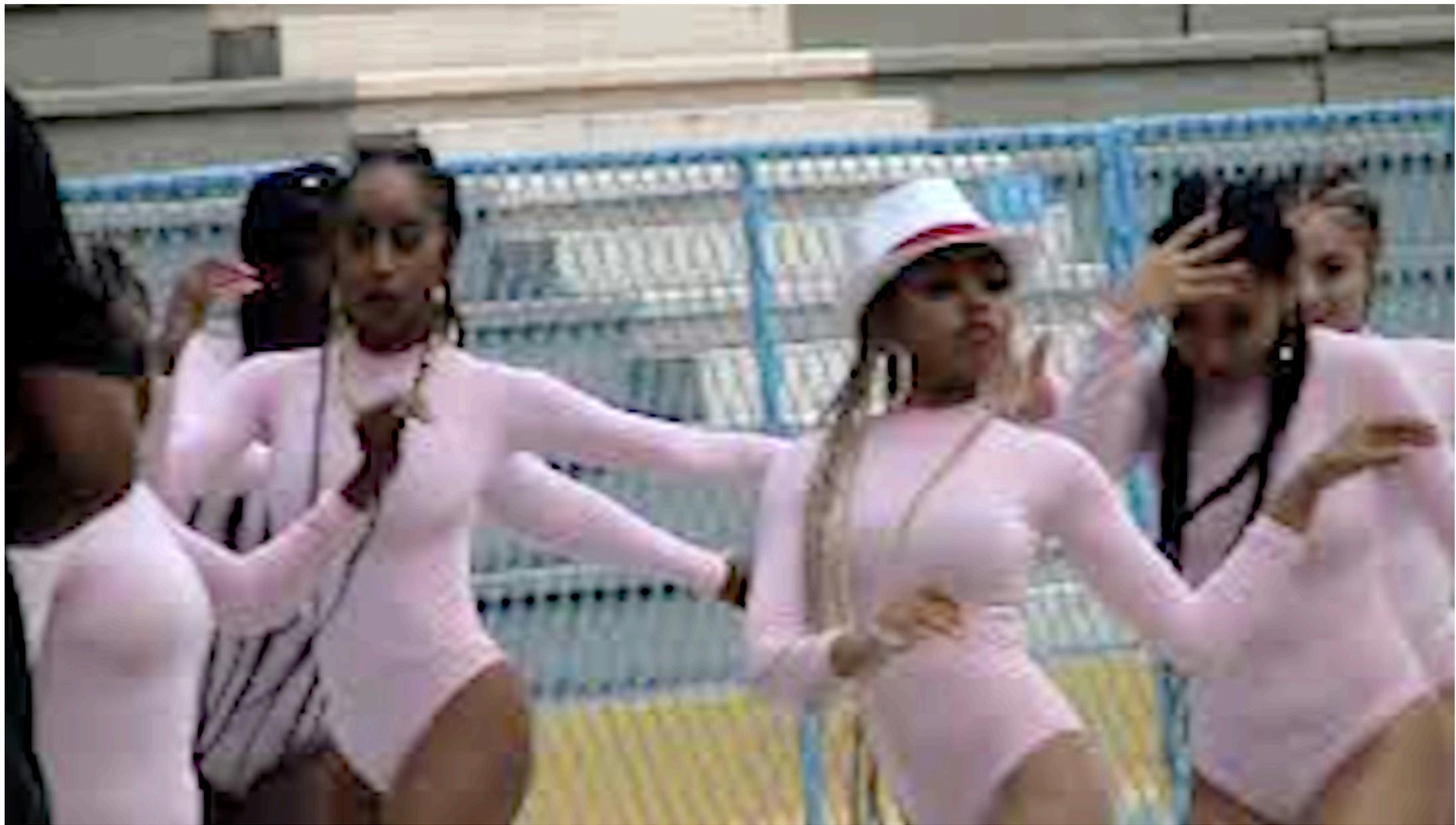
Felipe / Vito / Sambódromo are videos from a research time in Rio de Janeiro during the pandemic. The DV camera footage documents different dialogue situations related to dance and entertainment.

Felipe is collaborative work and discussion with Felipe Coelho, cultural worker from Rio de Janeiro met through an online application by the artist and with who he became friend. The footage is a rehearsal session of voguing filmed by Felipe where he interacts with the camera and portraizite himself freely. It echoes a audio piece integrated to the book *Study of Lightness* (see below in the document) where the two of them speak on dance and it possibilities of emancipation. Felipe explains his trajectory and relations to voguing and how it help him to find a other balance in his life marked by different patterns of social and physical violence.

Vito records the encounter between the artist and Vito da Silva Cardoso. During a shooting of a sunset in Rio de Janeiro, Vito came to offer his performance on *Eu to bolado* (I'm pissed) a funk song by Mc Galo about periferic reality.

Sambordómo is a three-channel video installation on the space of the Rio de Janeiro carnival parade. It presents the parade from three different temporal and spatial angles. The first channel is an English-subtitled version of TV Globo's official broadcast of the Paraiso do Tuiuti 2018 samba school, the theme of which is the history of slavery. Only the sound remains from the sequence. Without the glittering carnival backdrops, the harsh comments describe an omnipresent aspect of Brazilian reality, joyful and terrible at the same time. The video of the centre takes place inside Oscar Niemeyer's sambodromo building, which is closed to the public, and where cleaning staff take care of the sculptural architecture. The last video records the occupation of the public part of the avenue by a dance group on the day of Carnival, which was cancelled because of the pandemic.







L' artiste disposé – performance

L'artiste disposé, means in French the displayed but also the well disposed artist. It is a performance that plays on the codes of presentation of contemporary art. The text is a collage of various artists statements that the performer strings together in a natural way as the artist begins to sweat a black ink that stains his white jumper. The presentation becomes epic, conflating the artist's struggle with his own representation in the final part of the performance.

[Text of the performance](#)

February 2021, Head, Geneva

Dancing Geneva – performance Piece of Alexandra Bachzetsis

Dancing Geneva, originally conceived with the students of the Rietveld Akademie in Amsterdam in 2009, is a performance piece for 14 dancers created at HEAD in Geneva.

Each performer created a vocabulary of movements that evolve in the piece, going through slow motion, intense acceleration, normal speed. The sequence gets into a loop, going backward. In the process, different swap in the character occurs, creating duo or trio.

Based on an existent structure, the performer make his own gesture creation dialogues with the one of the others, exploring the possibilities of body language and its commun aspects, while existing in sort of cinematic set up where each action is unique but also repeated.

Credit

Concept and choreography: Alexandra Bachzetsis

Performance and Interpretation: Julia Botelho, Emi Curty, Plume Ducret, Samuelle Etienne, Jean-Marie Fahy, Zoé Gronchi, Matthieu La-Brossard, Madeline Marone, Alice Oechslin, Zeltia Robin, Alexandra Salem, Gabriel Shields-Hanau, Antoine Weil

Music: Lies Vanborm

June 2021, Centre d'art contemporain, Geneva



Metaxourgeio – performance

Metaxourgeio, also the name of a neighborhood in Athens, is performance of text based on a tourist experience in Athens. The piece features a set of handmade soaps molded with a pattern taken from a graffiti photographed in an arcade of the city. They are placed on the floor with a tray of clear water when the performer arrives and grabs one. He kneels on the floor and begins to speak while manipulating the soap, almost as if he were caressing it. The water becomes more and more opaque as the narrative portrays Athens and its contrasts, taking as its main character a young woman who bumps into a wall without ever being able to pierce it. Relating several situations and rambling on their spectacular content, the performer appears in the third person in the text, a tourist risking, like all those of his kind, to take a selfie stick in the belly and to slip lamentably on the too smooth stone of the Parthenon.

[Text of the performance](#)

January 2020, Head Geneva



Catalogue 3353 – book

This publication aims to dissect what constitutes an art space and the different elements that make up its language. It proposes a reflection on the archival book. The work done at 3353 is presented in a non-hierarchical manner, in order to desanctify the activity of the off-space and to render its experience transmissible. The book catalogs the programming by typology to give a horizontal reading and to reveal the possible ramifications therein. At first glance unstructured, this book aims above all to bear witness to a community in a specific place and time. It's an invitation to think about the individual expressions that, in their totality, constitute an artistic scene – the result of a collective emulsion and vivacity to see, imagine, and represent, relentlessly referring to others.

October 2023, Espace 3353 Geneva



Study on lightness – book

Study on lightness is an editorial project. As part of the Work.Master, invited artists give studio visits to the programm's participants. Recording all meetings the artist had during two years, the transcription of these conversations are mixed with radio extracts and external conversations, creating a database of art references, but also a gossipy and inaccurate materials, illustrating the evolution of the works and also the methodology of the different actors, appearing through their speech and anecdotes. The project works as a parallel encyclopedia, gathering an image bank of pieces seen in exhibitions, the transcriptions of audio recordings, all the texts of the performance of the artist, as well as the drawings and picture made during the process.

Included in the conversations:

Mabê Bethonico, Felipe Coelho, Marlène Charpentier, Isabelle Chladek, Jean-Marie Fahy, Donna Kukama, Douna Lim, Julie Marmet, Matheline Marmy, Théo Pesse, Mai-thu Perret, Davi Pontes, Lili Reynaud Dewar, Olga Rozenblum, Laurent Schmidt, Niels Trannois, David Zerbib

External audio materials from conferences, radio programs, interviews or theater pieces: Eduardo Bonito, Laura Brandini, Steven Cairns, Federico Campagna, Dalida, Catherine Deneuve, Valérie Dréville, Marie Dubat, Fabiana Ex-Souza, Luiz Fernando Freitas, Adam Linder, Calixto Neto, Christodoulos Panayiotou, André Parinaud, Odile Quirot, Luisa Tétrazini

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(Musique, puis elle chante)

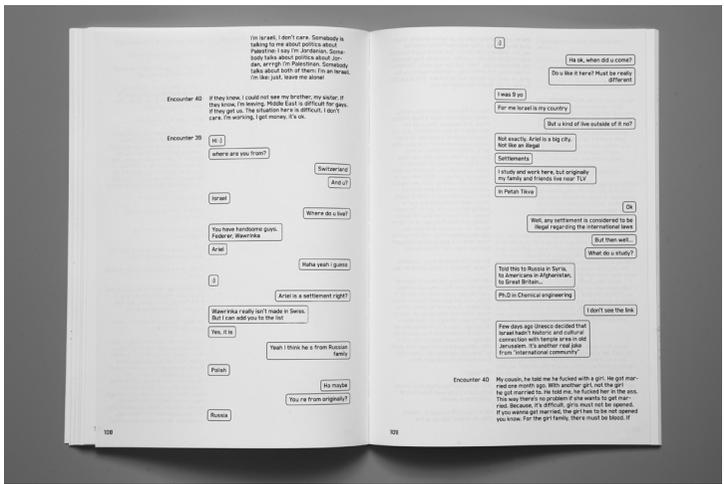
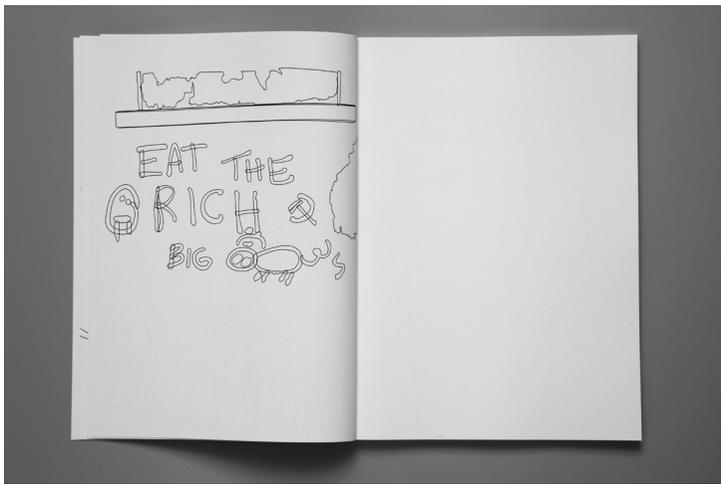
403 J'ai assisté il y a quelques années à une projection
spéciale de la comédie musicale *Peau d'âne*°, à Paris,
qui célébrait la restauration de la copie originale du
404 film. La protagoniste Catherine Deneuve* était
présente et j'ai eu la chance de m'asseoir pas très loin
d'elle. Deneuve connaissait suffisamment bien le film
pour baisser la tête à chaque fois, chaque scène
qu'elle apparaissait, et elle levait les yeux à chaque
fois que son visage disparaissait. Elle connaissait
tellement bien le film qu'elle était parfaitement
synchronisée. Elle a pu en fait éviter le moindre
405 aperçu de sa propre image*. Moi, du coup, je n'ai pas
regardé le film, mais j'ai regardé Catherine Deneuve
en train d'éviter de regarder le film. Ce jour-là, j'ac-
compagnais un ami qui travaille dans le cinéma et qui
m'a dit que les acteurs souffrent souvent de cette

Just visiting – book

Just visiting is an abstract atlas realized after various trips between Lebanon and Israel-Palestine. The book gathers a collection of texts and three series of images. The images are all photographs and screenshots collected during the trips and vectorized afterwards. The entire textual material consists of conversations and chats, chronologically retracing conversations with about sixty encounters made in the public space, but also online on platforms such as Tinder and Grindr. The recorded dialogues and monologues form the script of a scenario with multiple entries. From one discussion to another, a certain reality is revealed, young and complex. In context of ultra consumption and political instability, desire and frustration meet under the aegis of four watchwords: holidays, future, sex and rebellion.

«The Middle East. It's the Middle for who? The people of the East and for the people of the West? It's a frustration. It's always problematic. The three concepts are problematic, so whatever you say, it's wrong. So let's just say nowhere's land.»

September 2019,
Centre d'art contemporain, Geneva



The protection plastic film of the book is silk-screen printed, when opening the book, you loose the image
Edition 550 copies, self-publishing